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land. The successful carrying out of this kind of cottage labour seems to realize the wish of those philanthropists who object to the congregation of large masses of individuals in factories and close buildings. The introduction of home manufactures of this kind among the rural population of Ireland is of recent date; and it certainly contradicts the assertions of those who call the Irish an idle people, to see with what extreme avidity this work is accepted by the poor. It is gratifying to be able to record the fact of the rapid increase of the sewed muslin and lace work. In the province of Ulster the countrywomen and girls are almost universally busied with this kind of work; and we learn that "in a small town in one of the most distressed parts of the county of Donegal, and the district immediately around it, several hundred pounds have been paid weekly; and by it alone the entire population of the barony may be almost said to have been kept alive. One promising feature of the speculation is, that the supply of hands is not nearly equal to the demand." Throughout Connaught and Munster this branch of female industry is likewise happily extending, and there is not a thread of the delicate tracery before us which does not speak touchingly and hopefully of miseries relieved, and of intellectual and moral faculties developed. We trust that this employment may be made, what it has to some extent become already, a lever for bettering the general condition of peasantry.

THE SCULPTURE IN THE IRISH INDUSTRIAL EXHIBITION.

The "Lesson Interrupted," by Barter, deserves special notice. The group represents two sisters and their young brother—one of the sisters has been in the act of teaching the boy—the other holds over him a cup and ball, which diverts his attention from his book. On the ground are scattered music-books, manuscripts, pens, and other auxiliaries of a domestic academy—near the preceptress is a guitar, upon which the frolicsome sister seems to have been playing, and to have left aside for the enjoyment of this girlish whim. This is one of those pleasing delineations of social incidents that modern sculptors deem not unworthy their genius. "The Young Musician," by Burnet, is a charming production. A pleasant little boy is engaged in the act of playing an accordeon, his mouth wide open, as if intently listening to the sweet sounds he has himself evoked. "The Wrestlers," by J. Lawler. A bird has been caught in a net, and the boys are wrestling to decide the ownership of the prize. The discontented face of the boy who is almost vanquished contrasts admirably with the happy, exulting countenance of the conqueror. "The Dove's Return," by J. Farrell. This is executed in marble. A dove is perched on the right hand of a youth. The work well merits praise. A group, by J. E. Jones, also attracts the eye. An interesting girl holds in her hand a bird—her little sister is at her side, looking up into her face with that expression of curiosity and pleasure which the face of childhood wears, and an expectant terrier is eagerly watching the bird, apparently quite convinced that the young ladies design it for his especial gratification. In the Exhibition are many works which, though small, possess considerable merit—gems that have been executed with great care and genius.

Our space will allow us merely to indicate even the more prominent groups. The illustration of the Great Central Hall will give a better idea of the appearance of some of the sculptures than could any words of ours. Besides these, we may mention the "First Born," by Frances McDonnell, a deaf and dumb artist; J. Lawlor, of London, who has four elegant objects; Mr. Noble, whose statues of "Sir Robert," and the "Duke," are very admirable; Christopher Moore, who has no fewer than seventeen statues and busts; Mr. Papworth, Mr. Williamson, of Belfast; E. C. Physick, of London; Lord Cloncurry, Sir Henry Bruce, and many others; and, in addition, there are a variety of articles in bronze, contributed by Messrs. Elkington, Mason and Co., the patentees of the electrotype process; and numerous groups and single figures from France, Belgium, and Germany.

A CHINA "PLATE."

In looking at a picture of the superb structure which is known as the Palace of the Emperor of China—a building erected at an uncertain date, for the chief of a country of which we have but an indistinct kind of knowledge, belonging to no regular order of architecture, and reminding us rather of some youthful dream of the Tower of Babel than of anything else—we begin to entertain a degree of respect for the Chinese surpassing any that we ever felt before.

China, like Japan, has been almost a sealed book to Europeans till within the last few years. Boasting an historical record which precedes the Mosaic account of the creation of the earth by thousands of years, and inhabiting a widely-extended, beautiful, and thickly-populated land in the centre of the continent of Asia, the Chinese may be regarded as the most original and interesting people in the world.

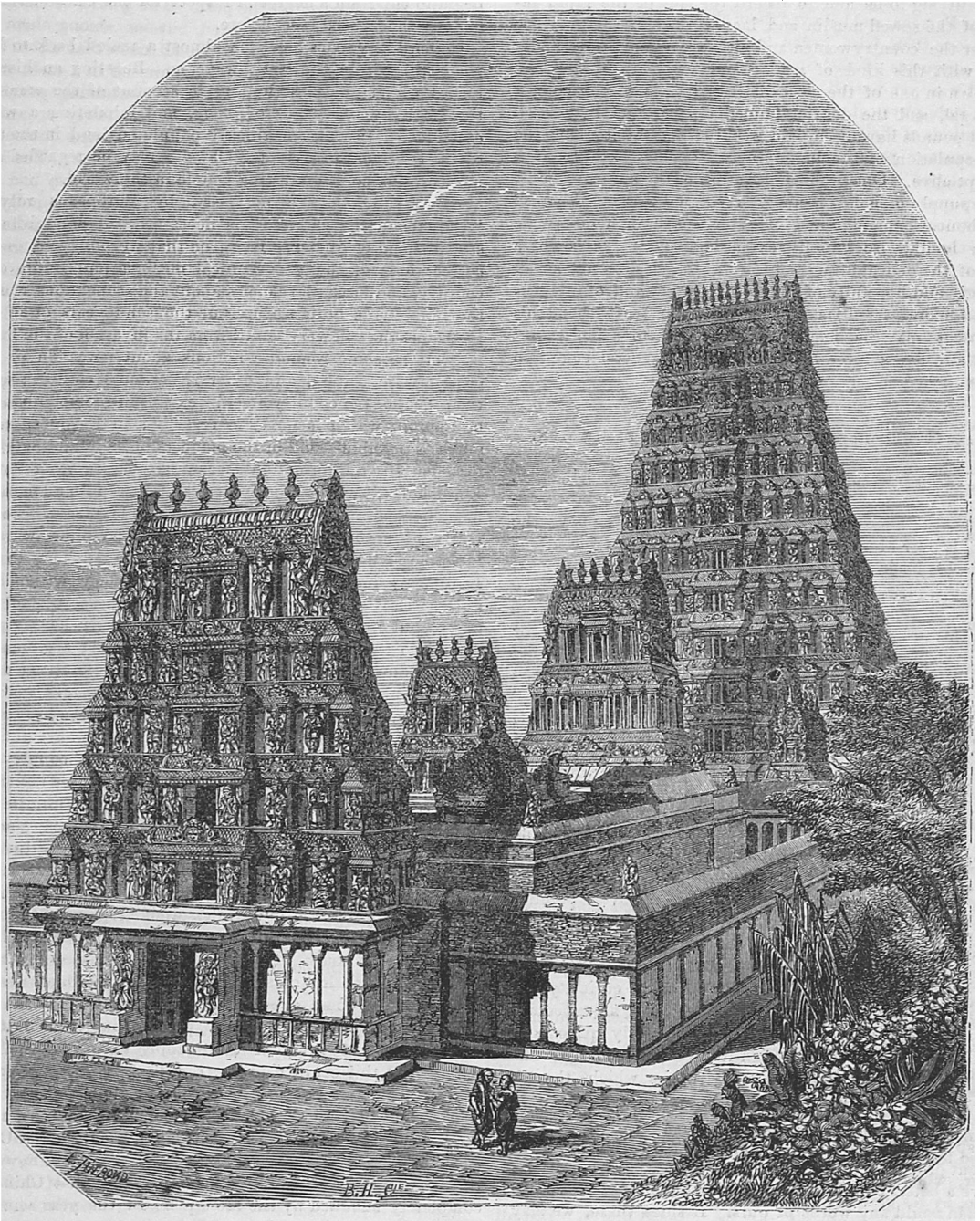
All the knowledge possessed by Europeans regarding "China and the Chinese" is necessarily of a doubtful and second-hand character. It is true that we possess a tolerably correct idea of the geographical outlines and limits of the country, and have dim fancies about the stupendous wall that the inhabitants built a couple of thousand years or so since, to protect the "flowery land" from the invasion of the Tartars, as well as some romantic notions about porcelain pagodas, earthenware towers, and other remarkable edifices; but of the aspect of the country itself,—except in the neighbourhood of Canton, which is made to resemble an European city as much as possible,—and of the manners of its inhabitants,—but for such stray information as can be gleaned from "roving Englishmen," who *will* be poking their noses into all manner of forbidden, and-to-other-people inaccessible places,—we have really no special and reliable records. Opium wars and intestine struggles have, doubtless, had a tendency to bring Europeans into a somewhat closer intimacy with Chinese authorities than was perhaps altogether agreeable to either party; but it is nevertheless a fact, that after having just a peep into the book of Oriental manners, just a glimpse of a few of its pretty pictures, the covers of the interesting volume are suddenly and ruthlessly closed, and the pages we would fain read are no longer visible to the eyes of "the barbarian."

And of the history of the Chinese nation we have almost as little real knowledge. How the vast extent of country came to be first inhabited, and how many distinct races and dynasties have lorded it over the contented and impassible natives, it is difficult, perhaps impossible to tell. During the long series of ages that have elapsed since the vast continent of Asia was peopled with wandering tribes, it has repeatedly happened that a multitude of warlike barbarians have issued forth from their homes in the inhospitable regions of the north, and poured down upon the more prosperous, but less hardy, nations of the south, overpowering them in war, and taking possession of their homes, to be themselves dispossessed in their turn by some subsequent immigration from the same quarter. The history of China presents numerous instances of this kind of invasion and subjugation. In the early part of the thirteenth century, the Tartars in full assembly unanimously resolved to follow one of their most eminent leaders, named Tchingis-Khan, whithersoever he went, and to fulfil all his commands. He turned his arms against China, and met with great success in his expedition. But it was not till after his death, in the year A.P. 1227, that China was completely subdued by the Monguls. In the year A.D. 1279, Kublar-Khan, a descendant of Tchingis-Khan, was crowned emperor of China. But the Tartar dynasty was soon overthrown, and the emperor Schunti was compelled to flee for refuge to his native regions, where his son Bidusar afterwards founded the kingdom of the Kalkas-Monguls. Chu, the leader of the first insurrection against the Tartars, then ascended the Chinese throne, and founded the Ming dynasty, which continued through a series of sixteen powerful monarchs, down to the year 1614. In the history of China this period, during which the Ming dynasty swayed the sceptre, is considered the golden age. The seat of empire was at

Nankin. Repeated invasions were made upon the Chinese territory by the Tartars during this interval; and in spite of every attempt to prevent them from gaining a footing on the borders, they at length became powerful enough to commence a formal war against China. Under the last king of the Ming dynasty an insurrection broke out, in which Litshing, the leader of the rebels, got possession of the capital, and the

only about six years of age; and from him is descended the present occupant of the imperial throne.

As we all know, the revolution at this moment going on in China is fomented by what may there be called the "national party," who are seriously endeavouring to overturn the Tartar dynasty, and restore the ancient race to the throne of China. By the latest intelligence received, we learn that the



THE PALACE OF THE EMPEROR OF CHINA AT NANKIN.

emperor committed suicide. The Chinese general then appealed for assistance to a neighbouring Tartar tribe, by whose aid the rebels were dispersed. But shortly afterwards, in the year 1645, this tribe, under their king Taitson, took Nankin, murdered all the descendants of the Ming dynasty, and got complete possession of the empire. The son of Taitson, a youth named Shintshi, was placed upon the throne, though

"rebels" have been driven from Nankin, after having made an attempt on the palace of the emperor, and that the "court party" are again paramount. Whether this revolution will be a successful one, and, if successful, whether it will be likely to open up the vast kingdom of China to the enterprise of Americans and commerce-loving Englishmen, Time, as the proverb says, alone can tell!